Reprinted from the Annals of Oriental Research of the University of Madras Volume XXI Part I, 1966.

24540

9428

SWAMINATHAIYAR LIBRARY
TIRUVANMIYUR MADRAS-41

THE DATE OF PARIPADAL

BY

M. RAJAMANICKAM

(1966)

THE DATE OF PARIPADAL

DR. M. RAJAMANIKKAM,
Reader in Tamil, University of Madras.

INTRODUCTION

The work is called Paripāḍal since it is a collection of poems in Paripāḍal metre. The poems contained in this work could be sung to music and each poem is assigned a tune (rāga).

In Tolkāppiyam (about 300 B.C.) we find rules laid down with regard to this kind of musical poems. In it, it is said that Paripāḍal is a kind of verse dealing only with love (iṉbam-Akapporuḷ). It does not fall under the general classification of verses. It has a minimum of 25 lines and a maximum of 400 lines.[1]

Iḷampūraṇar (11th or 12th Century A.D.) the first commentator of Tolkāppiyam, has said that in Paripāḍal, there will be descriptions of mountains, rivers and cities.[2]

Pērāsiriyar (13th or 14th Century A.D.), another commentator of Tolkāppiyam, has said that among the four Purusharthas, namely Aṟam, Poruḷ, Iṉbam and Vīḍu (Dharma, Artha, Kāma and Mōksha) the Paripāḍal will have *iṉbam* (Kāma) as its main subject, and deal with playing in hills (Malai-viḷaiyāṭṭu), playing in water (puṉal-viḷaiyāṭṭu) etc. There will be invocation songs also.[3]

Nacciṉārkkiṉiyar (14th or 15th Century A.D), another commentator of Tolkāppiyam, has opined that Paripāḍal will contain invocatory songs and deals with iṉbam (kāma) relating to wordly affairs.[4]

---

1. Seyyuliyal, Sūtra 116, 155.
2. Seyyuliyal, Sūtra 117, commentary.
3. Ibid, 1372, 1373, 1411, commentary.
4. Tolkāppiyam, Akattiṉai-iyal, Sūtra 53, commentary. It is to be noted that these commentators came long after the composition of the Paripāḍal verses now available.

PARIPĀḌAL

Some of the available Paripāḍal poems deal with Tirumāl (Lord Vishnu), some deal with Lord Murugan̲ and some deal with the river Vaiyai. Hence it is clear that *they do not conform to the rules laid down by Tolkāppiyar*. The verses dealing with the river Vaiyai and Murugan̲ not only deal with Akapporuḷ, but also speak about bhakti. The verses dealing with Thirumāl fully speak about bhakti only. Hence we may infer that after Tolkāppiyar Paripāḍal began to include verses relating to bhakti (Puṟapporuḷ) also.

The present Paripāḍal verses deal with Akam and Puṟam. Among the Eight collections Puṟanān̲ūṟu and Padiṟṟuppattu deal with Puṟam. The other five deal with Akam. The works on Akapporuḷ will deal with the five tiṇais or oḻukkams of the lovers. But Paripāḍal does not deal with the five tiṇais according to the five divisions of land. In the other Ākapporuḷ works we find information regarding kings and chieftains. But Paripāḍal does not mention anything about them. It deals only with the Pandya Kings and the Pandyan country. Even in the Puṟapporuḷ poems of Paripāḍal, there is no mention of the other kings and chieftains. It deals with Tirumāl enshrined in Tirumāliruñcōlai and Lord Muruga in Tirupparaṅkun̲ṟam, near Madurai. These verses are also in the form of prayer to the Gods. There are verses about Vaiyai and in those too Vaiyai is personified as a Goddess and the verses are in the form of worship. Hence words used by the common people also are found here and there in Paripāḍal.

In the other collections the Gods relating to the five divisions of land are mentioned. In Paripāḍal we find mention only of two Gods, namely, Lord Muruga of the Kuṟiñji region and Tirumāl of the Mullai region. We cannot find such songs in the other eight collections. The style is simple and elegant. There are beautiful descriptions.

From what has been said above, it is clear that Paripāḍal has deviated from the regular rules of grammar mentioned in Tolkāppiyam relating to contents.

There are only 22 verses available now. Many Paripāḍal poems have been lost to us. (In the commentary of Tolkāppiyam

	Poet who wrote the poem	Scholar who assigned the raga	On whom it was sung god or river	Tirumāl	Murugan	Vaiyai	Verse Number
1.	Āsiriyar Nallanduvaṉār	Maruttuvaṉ Nallaccutaṉār	Vaiyai	—	—	1	(6)
	,, ,,	,, ,,	Murugaṉ	—	1	—	(8)
	,, ,,	Nāgaṉār	Vaiyai	—	—	1	(11)
		Nallaccutaṉar	Vaiyai	—	—	1	(20
2.	Iḷamperu Vaḻudiyār	Maruttuvaṉ Nallaccutaṉār	Tirumāl	1	—	—	(15)
3.	Kaḍuvaṉ Iḷa-Eiyiṉaṉār	Peṭṭaṉāgaṉār	Tirumāl	2	—	—	(3, 4)
		Kaṇṇaṉ Nāgaṉār	Murugaṉ	—	1	—	(5)
4.	Karumpiḷḷai-p-pūdaṉār	Maruttuvaṉ Nallaccutaṉār	Vaiyai	—	—	1	(10)
5.	Kirantaiyār	Naṉṉāgaṉār	Tirumāl	1	—	—	(2)
6.	Kuṉṟampūdaṉār	Maruttuvaṉ Nallaccutaṉār	Murugaṉ	—	1	—	(9)
		Nallaccutaṉār	Murugaṉ	—	1	—	(18)
				4	4	4	

	Post who wrote the poem	Scholar who assigned the raga	On whom it was sung god or river	Tirumāl	Murugan	Vaiyai	Verse Number
7.	Kēsvanār	Kēsavanār	Murugan	—	1	—	(14)
8.	Nappaṇṇanār	Maruttuvan Nallaccutanār	Murugan	—	1	—	(19)
9.	Nallaccutanār	Kannāganār	Murugan	—	1	—	(21)
10.	Nallaḷusiyār	Nallaccutanār	Vaiyai	—	—	1	(16)
		Nallaccutanār	Murugan	—	1	—	(17)
11.	Nal Eḻuniyār	Name is lost	Tirumāl	1	—	—	(13)
12.	Nal Vaḻudiyār	Nannāganār	Vaiyai	—	—	1	(12)
13.	Maiyōḍa-k-Kōvanār	Pittā Mattar	Vaiyai	—	—	1	(7)
				1	4	3	

* Authors and the scholars who assigned rāgas are not known to verses 1 and 22. Verse 1 speaks about Tirumāl and 22 deals about the River Vaiyai.

and Purattirattu we have three more verses). Out of the twenty two poems, six relating to Tirumāl, eight to Murugan and eight to Vaiyai. We have information about Madurai, Vaiyai, Tirupparaṅkunram and Tirumuāliruñcōlai only. Considering these facts, it is clear that the present verses in Paripāḍal was written only to priase the two gods and Vaiyai of the Pandya Country.

Thirteen poets have written these poems found in Paripāḍal. They are (1) Nallanduvanār, (2) Iḷamperu Vaḷudiyār, (3) Kaḍuvan Iḷa-Eiyinanār, (4) Karum-piḷḷai-p-pūdanār, (5) Kīrandaiyār, (6) Kunram Pūdanār, (7) Kēsavanar, (8) Nappannanār, (9) Nallaccutanār, (10) Nallaḷusiyār. (11) Nal-eḷuniyār, (12) Nalvaḷudiyār and (13) Maiyōḍa-k-kovanār, The schoolars who classified the verses and assigned rāgas to them are mostly different persons.

We have a commentary for this work by Parimēlaḷagar. This commentary gives us the whole meaning for some verses; and for some others it gives the summary. Grammatical notes are also given. Some portions of the verses which are not clear by themselves are made clear by giving quotations from other works both in Sanskrit and Tamil.

Dr. U. V. Swaminatha Iyer has edited this work in a very able manner. The Saiva Siddhanta works Publishing Society has also brought out a new edition with a new commentary.

The Date of Paripadal

Prof S. Vaiyapuri Pillai, former Reader of the University of Madras, has stated that Paripāḍal belongs to a period later than the Sangam period. He has given the following reasons for his view of the later date.

(1) There is no verse in the other collections by the poets who have written the Paripāḍal peoms. Nallanduvanār the author of some verses in Paripāḍal is quite different from Anduvanār and Madurai Āsiriyan Nallanduvanār. So also, Ilamperuvaḷudiyār, the author of the 15th Paripāḍal is quite different from the poet Kaḍaluḷ Māyinda Iḷamperuvaḷudi, the author of verse 182 of Puranānūru, because the latter author

in his Puṟappāṭṭu has used the word Indirar the plural form and hence he is to be considered as a Jain poet and not as a Hindu poet.[5]

(2) In Paripāḍal we have more Sanskrit words and stories from the Puranas and Itihasas than that found in other eight collections. Sanskrit words like Kavitai, Ārādanai (Poem 6); Mēkhalai, Vāhuvalayam (v. 7); Pungavam, Nādar, Kuḍāri, Aruccippōr, Amirtapānam (v. 8); Mithunam, Punnākam, Saṉbagam, Kuṇḍam, Mallikāmālai (v. 11); Yāttirai, Brahmam, Irati, Sōpanam (v. 19); Vandikka, Sindikka (v. 20), show that Paripāḍal belongs to a later date.[6]

(3) Only after the Sangam peiod, Tiruvēngaḍam, Tiruvarangam, Tirumaliruñcōlai, Tiru-anantapuram (modern Trivandrum) are described as Vaishnava places of worship. The Āḻwārs who came later have sung about Tirumāl enshrined in these places. Even in Silappadikāram these are mentioned. Since Tirumāliruñcōlai is described in Paripāḍal it belongs to 600 A.D.[7]

(4) Sambandar, who lived in the 7th century A.D. has sung Lord Siva at Tirupparaṅkuṉṟam. But he did not sing about Murugaṉ. Hence the learned Professor says that the temple of Muruga might have come into existence after Sambandar. Since Paripāḏal contains verses on Muruga, it may be said to belong to 700 A.D.[8]

(5) There is no mention of Agattiyar in Tamil Literature before 300 A.D. But in Paripādal Agattiyar is mentioned.[9]

(6) Madurai was called Nāṉ-Māḍa-k-kūḍal during the reign of Abisheka Pandya, who ruled the Pandya country in the 3rd or 4th century A.D. Hence Paripāḍal which praises Kūḍal may belong to the 3rd or 4th century A.D.[10]

---

5. History of Tamil Language and Literature, p, 29.
6. Ibid 56.
7. Kāviya-Kālam, p. 121.
8. History of Tamil Language and Literature, p. 113.
9. Ilakkiya-t-tōṟṟam, pp. 58-59.
10. Ibid. pp 60-61..

(7) Sri L. D. Swamikannu Pillai, after going through the astronomical details mentioned in Paripāḍal, has said that Paripāḍal belongs to A.D. 634.[11]

(8) The words like Nāṉ (Poem 20, 1.82), Ayum (poem 6, 1.71) which came to be used later in Tamil literature, are found in Paripāḍal.[12]

Replies to these points :

Let us examine the above arguments one by one.

1. Among the Tamil scholars who assigned Rāgas to the Paripāḍal poems, Kaṇṇakaṉār is one. A poet by name Kaṇṇakaṉār has sung a verse in Naṟṟiṇai (79), and a verse in Puṟanāṉūṟu (218). Dr. U. V. Swaminatha Iyer considers that these two poets are one and the same.[13] There is no evidence to show anything against the opinion of the learned Editor.

The poet Naṉṉāgaṉār has sung a verse in Puṟanāṉūṟu (381). The Naṉṉāgaṉār who assigned rāgas to the Paripāḍal poems by Kīrandaiyār and the Naṉṉāgaṉār who sung the verse in Puṟanāṉūṟu said above may be one and the same. Scholars well versed in Music may also be well versed in literature. This can be seen from the poet Kēsvaṉār (who was also a musician).

So also we can easily see that a scholar of literature may be well versed in music also from the author of Silappadikāram. Hence it cannot be argued that the above two poets are not poets of the Sangam Age.

2. We find some Sanskrit and other alien words in the Sangam anthologies as follows :

(1) In *Ainkurunuru*: tavam (11), añjanam (v. 16), yenthiram (55), simayam (100), acciram (223), dēsam (dēyam) (317), Pirasam (406), Karuvi, Garbham (461).

---

11. L. D. Swamikannu Pillai, Indian Ephimeries, Volume I, Pt-I, pp-98 - 109.
12. The History of Tamil Language and Literature, p. 56.
13. Paripāḍal, Int. p. 18,

(2) In *Kuruntokai*: Avuṇar (1), yāmam (jāmam) (5), Chakaḍam (165), Nēmi (189), āttirai (yātra) (293), ādi (293), āram (haram) (321), Amiḷtam (201).

(3) In *Naṟṟiṇai*: Vaduvai (125), tavasiyar (141), sābam (228), tāmam (232), arciram (312).

(4) In *Akanāṉūṟu*: nidi (60), Raman (70), Aramiyam (124), vīdi (147), Kalābam (152), Sikaram (181), Padi (299).

(5) In *Puṟanāṉūṟu*: andi (2), Kavuriyar (3), muṇḍakam (24), vuṟkam (41), Samaram (50), iyakkaṉ (71), āguti (99), mārccanai (164), añjanam (174), asurar (174), amiḷdam (182), piṇḍam (234), jaḍai, chittiram (251), madurai (351), māyam (363), bhūtam (369), yūpam (400).

Our learned Professor himself accepts that these five anthologies are anterior to Paripāḍal and Kalittokai. These works contain so many sanskrit words, as shown above.

Even in these collections we find Sanskrit names as the names of poets, such as Uruddhiraṉ (உருத்திரன்), Ulōcaṉār (உலோச்சனார்), Pavuttiraṉ (பவுத்திரன்), Brahmadattaṉ (பிரமதத்தன்), Kāsipaṉ Kiraṉār (காசிபன் கீரனார்), Sattinātaṉār (சத்தி நாதனார்), Brahmachari (பிரமசாரி), Kausikaṉār (கௌசிகனார்), Dāmōdaraṉār (தாமோதரனார்), Mārkaṇḍēyar (மார்க்கண்டேயர்), Vāṉmīkiyār (வான்மீகியார்), and others. So these names clearly show that these words were in vogue in the Sangam period.

In the other collections there are stories from Itihasas and Puranas like Lord Muruga Killing Sūrapaduman,[14] Lord Śiva burning the three cities,[15] and Brahman creating the Universe.[16] It is stated in Siṟupāṉ-āṟṟuppaḍai that Nalliyakkōḍaṉ with the help of Lord Muruga took a Vēl (a kind of spear) from a well and with it destroyed his enemies.[17] Arundati is praised for chastity.[18] It is stated in Akanāṉṟu that Rama held a council under a (banyan) tree and made the birds silent during the time of the council.[19] Monkeys wore the jewels thrown down by Sita on her

14. Puranāṉūru, v. 23.
15. Ibid. v. 55.
16. Ibid. v. 194.
17. 11. 172 - 173.
18. Puranāṉūru, v. 122.
19. v. 70.

way to Lanka in a funny way.[20] That Rohini always lives by the side of her husband the Moon is mentioned in Neḍunalvāḍai.[21] War of the Gurushetra between the Pandavas and the Gauravas is mentioned in Puṟanāṉūṟu.[22] It is said in Akanāṉūṟu that Parasurāma destroyed many Kings.[23] The Siṟupāṅ-āṟṟuppaḍai says that Bhima wrote a book on cookery.[24] The Maduraikkāñci says that Ōṇam festival was celebrated in Madurai in honour of Vishnu.[25] The Mullaippāṭṭu says that Lord Vishnu approached Mahabali as a dwarf and after receiving from him what He wanted, took Tiruvikarma Form.[26] The Perumpāṇ-āṟṟuppaḍai says that Brahma was the son of Vishnu.[27]

Marudaṉ Iḷanāgaṉār in his verse[28] has mentioned the playful act of Kaṇṇaṉ (Lord Krishna) taking away the clothes placed on the bank of the River Jumna where some ladies of the Mullai region were bathing. On seeing Baladēva (his elder brother) coming, Lord Krishna carefully bent the branch of the Kurunta tree on which he was seated to save the honour of the ladies, lest his brother would come to know of his playful act.

"வடாஅது
வண்புனல் தொழுநை வார்மணல் அகன்றுறை
அண்டர் மகளிர் தண்டழை உடீஇயர்
மரஞ்செல மிதித்த மாஅல்".

Vaḍāadu
Vaṇpuṉaḷ toḷunai vārmaṇal akaṉṟuṟāi
Aṇḍar Makaḷir taṇḍaḷai uḍīiyar
Marañceḷa midittu Māal.

Silappadikāram is a work of the 2nd century A.D.[29] In the Arangēṟṟu kādai of Silappadikāram, we find mention of the Kuḍa-k-kūttu dance of Kaṇṇaṉ (Lord Krishna), the Kūttu named 'pēḍu' of Pradhyumnan, son of Krishna, the 'Mallāḍal Kūttu' of

20. Puranāṉūru, v. 378.
21. 11. 161 - 163.
22. v. 2.
23. v. 220.
24. 11. 239 - 241.
25. 11. 590 - 592.
26. 11. 1 - 3.
27. 11. 403 - 404.
28. Akanāṉūṟu, v. 50
29. Dr. V. R. R. Dikshitar, Silappadikāram, Int. p. 28.
30. Annals of Oriental Research, University of Madras, 1965.

Lord Krishna (assuming the form of a Mallan) after killing Vāṇan, and 'Alliya-t-tokuti' a form of Kūttu or Dance. This indicates that even long before the period of Silappadikāram, these stories were current among the Tamils. Some stories like the above are found in Paripāḍal here and there when dealing with Lord Vishnu. It is very difficult to fix the date of Paripāḍal having these facts as an argument to support the theory of a later date.

Kalittokai is a work of the Sangam period (roughly at about A.D. 300).[39] It contains many incidents mentioned in the Puranas and Itihasas. Lord Śiva burning the three cities (1), Duryodhana's attempt to kill the Pandavas in the building of lac (25), Lord Muruga killing Sūrapadma (27), Ravana's attempt to lift Mount Kailas (38), Bhima attacking Dnryodhana on his thigh (52), Bhima breaking the chest of Duchadhana (101), Lord Śiva kicking Yama (101), Asvathama killing Sikhandi who killed Asvathama's father (101), Lord Krishna killing the Asura who came in the form of a horse to attack Him (103). His removing the disc which hid the Sun (104), Lord Krishna killing the wrestlers sent by Kamsa (134), the story of Yayāti (139), Lord Śiva hiding the Ganges in his locks (150). Reference about Ūrvasi, Thilōtthama and Karna are also found in this work (108, 109).

It contains many sanskrit and alien words. Some of them are given here: Vāraṇavāsi (Benaras) (24), Sirakam (51), Kāraṇam (60), Tambalam (65), Pisāsar (65), Gaṇas (71), Vayanthakam (79), Nūpuram (83), Sāmaṉ, Kāmaṉ (94), Mēkhalai (96), Uthi (97), Vajra (105), Viccai (Vidya) (148).

Many Paripaḍal poems sing the praise of Tirumāl and Lord Muruga. It is therefore natural that it contains stories from the Puranas relating to these Gods. The bhakti cult which was started in North India in the 2nd century B. C. during the Sunga dynastry and spread over to the Tamil country had a deep root. The Puranas and Itihasas are in Sanskrit, and the stories about the Gods are also in Sanskrit. It is therefore natural that Paripāḍal which deals with the Gods contain a large amount of Sanskrit words and stories from the Puranas. Maṇimekālai, one of the twin epics, was written with a purpose to speak about Buddhism. Hence it contains very many Sanskrit words. On this one particular feature alone can it be said that Maṇimēkalai belongs to a much later date than Silappadikāram ?

3. In a verse of Akanāṉūṟu it is mentioned that Vēngaḍam was very famous for festivals.[31] From this we can infer that there was a temple for a particular God at Vēngaḍam. In Silappadikāram it is mentioned that the image of Vishnu was in Vēngaḍam in its standing posture. No other literary evidence is forthcoming to prove that it was not a Vishnu temple. Hence we may safely conclude that there was a Vishnu temple in Vēngaḍam in the Sangan age.[32] The Perumpāṇāṟṟuppaḍai, a long poem (of about 500 lines) which is, according to our learned Professor, is anterior to Silappadikāram ; it mentions that there was a temple for Vishnu in lying posture very near Kāñci at that period.[33] The author of that poem has also composed another poem on Karikala Cōḷa of the Sangam fame. Hence it is clear that even at the time of Karikāla cōḷa there was a temple for Vishnu very near Kāñci.

Poet Nakkīrar of Madurai and other poets mentioned Vishnu (Māyōn) in their verses.[34] Hence it goes without saying that there existed temples in Madurai and other places for Lord Vishnu. Among such places Sri-rangam might be one ; Vēngaḍam might be another.

The period of Silappadikāram coincides with the reign of Kayavāku (Gajabāhu) the king of Ceylon, that is, the first half of the 2nd century A. D.[35] In that epic it is said that Vēngaḍam, Tiruvarangam (modern Sri-rangam), and Māliruñcōlaimalai (Modern Aḻagar Hill) belonged to Vishnu.

So non-mention of Vēngaḍam and Sri-rangam in the anthologies as places of Vishnu worship need not be taken to create obstacle to fix an earlier date for Pāripāḍal.

4. It is *only* from the available Tiruppadikam of St. Sambandar, it is said that the great saint who sang about Śiva at

---

31. V. 61
32. To have a clear idea of this fact refer to the History of Tiruppati, Vol. I, by Dr. S. K. Aiyangar.
33. 11. 371 - 373.
34. Madurai Nakkiranār, Puṟam, v. 56 ; Kāviri-p-pūm-paṭṭinattu-k-Kārikkaṇṇaṉār, Puram, v. 57, 58 ; mārōkkattu Nappasalaiyār, Puṟam, v. 174 ; Vadama Vannakkaṉ Bēri Sāttaṉar, Puṟam, v. 19,
35. History of Ceylon, Part I, pp. 183 - 185.

Tirupparaṅkuṉṟam did not sing about Muruga there. Only one Padikam on Paraṅkuṉṟam of the saint is available to us at present. It is not right to say that because the great saint did not sing about Muruga at Paraṅkuṉṟam, there was no temple for Muruga at that place.

We have evidence to show that there was a temple devoted to Muruga in Paraṅkuṉṟam even before Sambandar. Madurai Iḷanāgaṉār in verse 59 of Ahanāṉūṟu has said :

" சூர்மருங்கு அறுத்த சுடரிலை நெடுவேல்
சினமிகு முருகன் தண்பரங் குன்றத்து
அந்துவன் பாடிய சந்துகெழு நெடுவரை."

Sūrmarun gaṟutta suḍarilai neḍuvēl
Siṉamiku Murugaṉ taṉparaṅKuṉṟattu
Anduvaṉ pāḍiya sandukeḷu neḍuvarai.

The above lines show clearly that even before the poet Madurai Marudan Iḷanāgaṉār, the poet Anduvaṉ has sung about Murugaṉ at Paraṇkuṉṟam.

The following lines from Akam verse 149 show clearly that there was a temple for Muruga in Paraṅkuṉṟam during the Sangam period :

" நெடுநல் யானை அடுபோர்ச் செழியன்
கொடிநுடங்கு மறுகிற் கூடற் குடாஅது
பல்பொறி மஞ்ஞை வெல்கொடி உயரிய
ஒடியா விழவின் நெடியோன் குன்றம் "

Neḍunal yāṉai adupōṟ ceḷiyaṉ
Koḍinuḍaṅku marukiṟ kūḍaṟ kūḍāadu
Polpoṟi Mañjai velkoḍi yuariya
Oḍiyā viḷaviṉ Neḍiyōṉ Kuṉṟam.

These lines further say that there were festivals throughout the year in the temple on the hill.

These facts prove beyond doubt that there was a temple for Murugaṉ in Paraṅkuṉṟam even during the Sangam Age (long before Sambandar).

5. "தென்னவன் பெயரிய துன்னருந் துப்பிற்
றொன்முது கடவுள்"

Tennavan peyariya tunnarun tuppir
ronmudu kadavul

—Maduraikkāñci ll. 40-41

Naccinārkkiniyar in his commentary on the above lines has said :

"இராவணனைத் தமிழ்நாட்டை யாளாதபடி போக்கின
கிட்டுதற்கரிய வலிமையையுடைய பழைய
முதிர்ந்த அகத்தியன்"

Irāvananai-t-Tamilnāttai yālātapadi pōkkina
Kittutarkariya valimaiyaiyudaiya palaimai
mudirnda *Agattiyan.*

The ancient and old Agattiyan, a man with immense powers drove away Ravana, the Rakhasa king of Ceylon from ruling the Tamil country.

The same commentator in his Pāyiravurai to Tolkāppiyam has said :

"அகத்தியர் பொதியிலின்கண் இருந்து இராவணனைக்
கந்தருவத்தால் பிணித்து, இராக்கதரை ஆண்டு
இயங்காமை விலக்கி."

Agattiyar Podiyilinkan irundu Irāvananaik
Kanduruvattār pinittu, irākkadarai āndu
iyangāmai vilakki......

Agattiyar staying at Podiyil, tied Ravana by Music and made the Rakhasas to go out of the Tamil country......

Dr. U. V. Swaminatha Aiyar, who has edited the Pattuppattu with Naccinārkkiniyar's commentary, has mentioned in a foot-note as follows :

"தென்னாட்டை ஆண்டு குடிகளைத் துன்புறுத்தி வந்த
இராவணனை, அகத்தியர் பொதியமலை உருகும்படி
இசைபாடி இலங்கைக்குப் போக்கினார் என்பது
பண்டை வரலாறு."

Tennaṭṭai āṇḍu Kuḍikalait tunpuṟutti vanda
Irāvaṇanai, Agattiyar Podiyamalai urukumpaḍi
isaipāḍi ilangaikku-p-pōkkiṉār eṉbadu
Paṇḍai varalāṟu.

It is an ancient traditional story that Akattiyar by his music made the Podiyil hill melt and sent Ravanan to Ceylon.

Further, he has given evidences from Tirukkailāya-jñana-ulā, Takka-yāga-p-paraṇi, Sōṇasaila-mālai, Vengai-ulā and Tañjaivāṇaṉ kōvai to prove the fact that Agattiyar was an expert in music and he made Podiyil hill melt by playing on the yāḻ and controlled Ravana by his music. Though the above works are later than Madurai-k-kāñci, yet the traditional fact that Agattiyar drove away Ravana by his music has been in existence for a very long time. Hence the fact that Agattiyar is not mentioned in the anthologies cannot hold good.

In the 11th Paripāḍal Agattiyar is mentioned as "Podiyil Munivar." In Silappadikāram, a work of the 2nd century A. D., the phrase 'Podiyil Munivar' (Kadai 8, 1.8) denotes Agattiyar.

6. The following lines from Madurai-k-kāñci (1.429)

"மாடம் பிறங்கிய மலிபுகழ்க் கூடல்"
"Māḍam piṟangiya Malipukaḻ-k-kūḍal"

and the commentary on it by Nacciṉārkiṉiyar. "பெரிய நான் மாடத்தாலே மலிந்த புகழைக் கூடுதலையுடைய மதுரை"—The Madurai which is very famous on account of the four big māḍams, go to show beyond doubt that even during the Sangam period there were māḍams in Kūḍal.

In Kalittokai (92), we find the phrase Nāṉ-māḍakkūḍal (நான் மாடக் கூடல்). If we take that the period of Kalittokai to be about 300 A. D. It is clear that it belongs to the Sangam Period. Hence we cannot say that Paripāḍal is a later work simply because the phrase Nāṉ-māḍakkūḍal appears in Paripāḍal.

7. It is worthy to note that Prof. P. T. Srinivasa Ayyangar as refuted the arguments of L. D. Swamikannu Pillai to fix the

date of Paripāḍal from the astronomical facts available in Paripāḍal.[36]

8. The words Nāṉ, Āmām, etc. may be taken to be words used by the people in common parlance. Since they have been used and accepted by the Society, sometimes these words naturally find a place in poetry. In the present century we find some poets using mostly the words used by the common people to make their poems easy and understandable by all. In Paripāḍal, there are songs in the form of worship which are common to the general practice. Hence the poems were assigned rāgas also. Under these circumstances it is reasonable to hold that Paripādal contains words like Nāṉ, Āmām etc., found in common usage.

Baladēva, the elder brother of Lord Krishna has as his emblem the Palmyra on his flag, and the plough (*நாஞ்சிற்படை*). Paripāḍal (4, 13) mentions that these two things belong to Tirumāl. Further, Paripāḍal (15) says that Baladēva and Vāsudēva (Lord Krishna) were worshiped as one god. This form of worship is very ancient.

In the inscriptions found in Kōsuṇḍi (3rd century B. C.) and Nānāghāt (1st century B.C.) in North India, we find the worship of Vāsudēva-Baladēva as one. Hence it is clear that this form of worship was in vogue in North India even in the 3rd century B. C.[37]

This kind of worship was in existence in the Tamil country even in the Sangam Age. There were temples for Lord Krishna and Baladēva. The poets praised the prowess of their kings by saying that they were equal to Kaṇṇaṉ (Lord Krishna) in killing enemies, equal to Baladēva in prowess (*நீபகைவரைக் கொல்வதில்*

36. " A description of the sky during an eclipse in poem 11 has been used in an attempt to fix the date of composition of the poem by astronomical calculations, but it has proved a failure because the information in the text is not enough for calculating without adventitious unwarranted assumptions and the information supplied by the annotator have made confusion worse confounded."-History of the Tamils, p. 584.

37. Sri R. G. Bhandarkar, Vaisnavism Saivism and Minor Religions, pp. 3 - 4.

கண்ணனையும் வலிமையில் பலதேவனையும் ஒப்பை). " Nī pakaivarai-k-kolvadil Kaṉṉaṉaiyum valimaiyil Baladēvaṉaiyum oppai."[38] ' Iruperum daivamum Orungiruntāngu "[39] (இருபெருந் தெய்வமும் ஒருங்கிருந்தாங்கு). The above phrase only indicates that Kaṉṉaṉ (Lord Krishna) and Baladēva were worshiped as two great gods. Puṟanāṉūṟu and Silappadikāram bear witness to this fact. The flag with the Palmyrah emblem is the flag of Baladēva. Tolkāppiyar has given a special rule of grammar for the usage of word Koḍi (கொடி) before Paṉai (Palmyra—பனை). This fact is ample proof to show that this worship of the two gods-Lord Krishna and Baladēva was in existence even before Tolkāppiyam.

The Maharattas worshipped Sankarṣna Vāsudēva (Baladēva and Krishna) even in the first century B. C. This form of worship might have spread in the Tamil land during the same period. From this it may be said that Paripāḍal and such other works were written during that period.[40]

The Sangam Age is spread through a long period. Tolkāppiyam, the earliest extant Tamil grammar may be said to belong to the 4th century B. C. The Eight Collections contain verses written by many poets who lived during different periods. It is proper to hold that some of the verses would have been written before Tolkāppiyar and many of them after him. The works like Kalittokai, Paripāḍal, Silappadikāram and Maṇimēkhalai which contain a larger number of Sanskrit words, Tamil words used in spoken language, and stories from Puranas may be taken to belong to the 2nd and 3rd centuries A. D.

If the poets who wrote the Parīpāḍal verses are taken to be the same poets who have some verses to their credit in the Sangam Collections or if they are taken to be different from the poets of the Sangam age, even then, it will be just and reasonable to hold

38. Puṟanāṉūṟu, v. 56.

39. Puṟanāṉūṟu, v. 58.

40. E. S. Varadaraja Ayyar, Tamil Ilakkiya Varalāṟu, (Annamalai University Publication), p. 236.

that the authors of Paripāḍal lived at the fag end of the 3rd century A. D.[41]

In Kalittokai there is no mention of the three crowned kings and their wars, the chieftains and their wars, and other details about them as we find in Naṟṟiṇai and other works. There is mention only about the Pandyas, their capital Kūḍal and their river Vaiyai. Hence it is clear that Kalittokai must have been written in the period after that of the great poets like Kapilar, Paraṇar, Nakkīrar and others. Paripāḍal also reflects the same conditions found in the later work Kalittokai. So it may be taken to belong to the same age as Kalittokai, roughly about A. D. 300 or later half of the third century A. D.

---

41. The Pallavas were in occupation of the Tondaimandalam and its capital Kāñci at about A.D. 300. The Kaḷabhras were in occupation of the Cōḷa and Pandya countries roughly from about A.D. 300 to 575. Saint Tirunāvukkarasar and Tiruññānasambandar lived in the 7th century A.D. and composed the Tāvāram hymns. The Ālvars lived in the 7th 8th and 9th centuries after Christ. Paripāḍal contains no mention of the Kaḷabhras or the Pallavas or the Nāyaṉmārs or the Aḷvārs but only of Pandyas. Hence it is safe to conclude that the verses in Paripāḍal were composed by poets who lived before A.D. 300.

Dr. U. V. SWAMINATHAIYAR LIBRARY
THIRUVANMIYUR, MADRAS-41